

~~SECRET~~

NOT RELEASABLE TO FOREIGN NATIONALS

ORCON

GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY: MSG, DAMI-ISH
051630Z JUL 78

REVIEW ON: *June 2000*

GRILL FLAME

~~SECRET~~

~~SECRET~~

SUMMARY ANALYSIS

REMOTE VIEWING(RV) SESSION CD-37

1. (S) This report documents a remote viewing session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, DC. The purpose of the session was to provide information relevant to the hostage situation in Iran.
2. (S) The remote viewer's impressions of the target are provided as raw intelligence data, and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.
5. (S) The remote viewer was asked to find Ann Swift and describe the surroundings of her location. The viewer described an isolated building with sand nearby, as if it were near a seashore. He described another female at this location, whom he felt was a hostage. The viewer also had a very hazy impression of three male hostages. He described security as being scattered in a wide circle, forming a perimeter around the house.

~~SECRET~~

~~SECRET~~

TRANSCRIPT

REMOTE VIEWING (RV) SESSION CD-37

TIME

#14: This will be a remote viewing session 5 June 1980.
Mission time is 0830.

PAUSE

All right #46 the time is now 0830; your mission for today is to find Ann Swift. Focus your attention on Ann Swift. Relax, concentrate. When you find Ann Swift describe her surroundings.

PAUSE

+01 #46: Okay.....Sand, like on a beach.....couple of Palm trees at the bottom. Next to that is a road, cement, and up above that is the gate with pipes and cement columns, and beyond that is a building. It's like it was on a seashore villa of some sort.

PAUSE

There's something about cement, cement lattice work in front of.....cement lines crisscross and forms little holes. That's supposed to be something there. A sense of isolation there surrounding this building. Doesn't seem to be anything around it, except for a few tall trees. There's no branches on it. Feels like.....like Palm trees with no branches, just green tusks.....at the top.

PAUSE

+05 She's, she's...there's another woman. Much shorter with black hair. They are sharing the quarters together or the room.

#14: Who is this other woman?

#46: Something that sounds like Rachael...Ray...something. I don't know.

#14: Is she a hostage?

#46: Oh, yeah. She's in the same boat as the one we're looking for.

PAUSE

~~SECRET~~

~~SECRET~~

+10 #46: I would say she's in her mid-30s. Just maybe...yeah, someplace around there. She's got more of a..... something about a black dress....something. Dressed in dark clothes...or was, and glasses which she used to wear to work. I think she was a secretary...not to the highest rank man, but maybe the number 3 man, whoever he is.

#14: Are there any other American hostages at this location?

PAUSE

#46: I got a very..... There's a very hazy composite pictures of 3 people. Males older..... These are very spacious rooms they occupy. Not, not the cubicles. Not the small bedroom types that we've seen before.

#14: Tell me about the security of this location.

#46: Most of it is distant, is distant from the house like they were.....scattered in a wide circle and performing some kind of perimeter around the house, but there's no fences, or anything. The emphasis is on the perimeter.

PAUSE

Impression of 5 or 6 inside someplace..... The 2 women are pretty clear. I see the 3 men, the 4 men there too, but it's not as clear. There is a persistent image of a....involving tall man with gray hair. Seems to be the more important one for whatever reason.

PAUSE

Anything else you want there?

PAUSE

#14: No. I have no further questions at this time. I just want you to relax. Remain in your state of focus.

#46: At that place?

#14: That's right. And, you just kind of see if you can pick up on anything that would be of importance.

PAUSE

+15 #46:

Yeah. The residence has something to do with the Ayotolab. Very persistent there. Got to get rid of that.

I don't have anything else.

PAUSE

#14: Okay. I have no further questions at this time. Anything else you can add?

PAUSE

#46: No. Except the sense of isolation of that house is quite pronounced. That's all.

#14: We're now ready for debrief at this time.

#46: Yeah. On this chart I I'm going to give you sort of an overview as things happened here. In the lower portion, these kind of wavy lines is where I found myself, and it was very sandy. It was like a beach. Okay. Right above... the...this was sloping upwards from here going out, and then, right above the sandy area was a road. Cement road. That was kind of funny, too. It didn't look like a dark road at all. Like macadam or something. It looked like a cement road...a two-lane road. And, right beyond that I..were columns with a wall which were very yellow stone like, brick like, okay. And, right on top of that wall were two series of..like they were pipes or something and so on. That was predominant from the road. That's the best I can describe them. They looked like pipes. Beyond that was the house. I'm just going to give you the impression of the front of the house, and I don't know exactly where this was, but it looked like a two-storey building. Somewhere here there was...the impression of some cement lattice work like that. So that you got the impression it was just little (mumbling) and, I don't know if it covered the entire front or if it was just a portion, but it seemed very significant at the time. There were porches. I don't know about the (mumbling), but there's definitely a porch upstairs. Where I thought she was, was around here with this other lady. That portion of the building. This just went on and on, but I don't know if it covered the entire thing or not. It's a predominant feathre. Recognizable feature. And, there were just a few trees. They were Palm like trees. There wasn't any branches around here. There's a few here. One or two next to the sand, and next to the road, and there were some around here. But they just had this toughie top and very few branches on the bottom. There were some

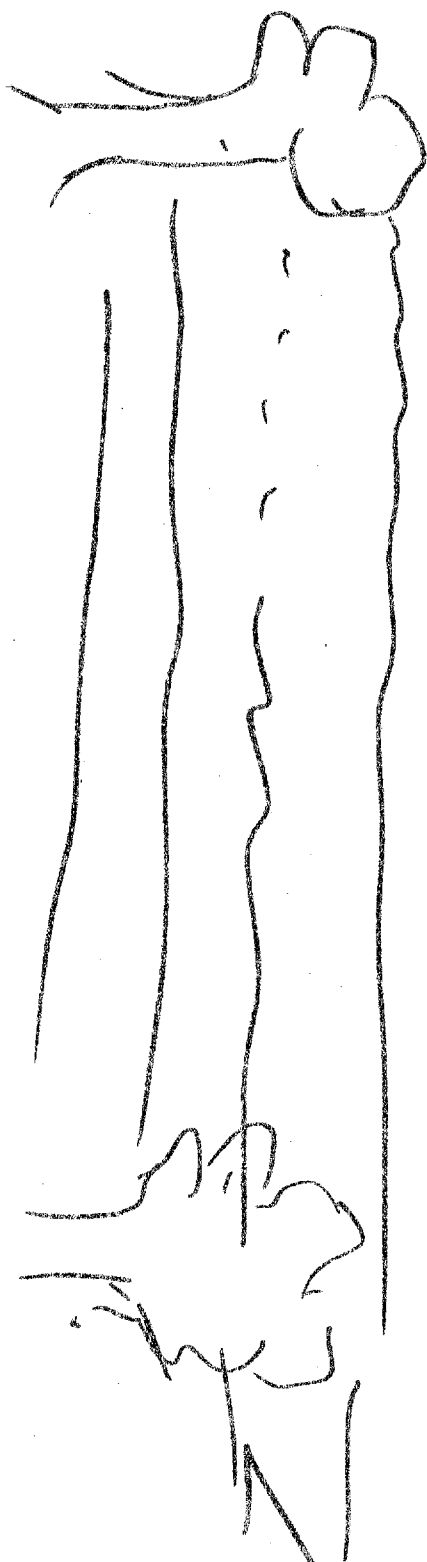
#46: isolated ones all around the house; and there was a very keen sense that this entire affair was very isolated from anything else. There were no houses in the immediate area. In fact, not much traffic or anything. Very isolated. That was.....these were the overall first impressions as I moved up from the sand.

#46: Anything else you want? He was in a cloud of his own. I had him sitting down, crossed legged with a light all around him, if you want.

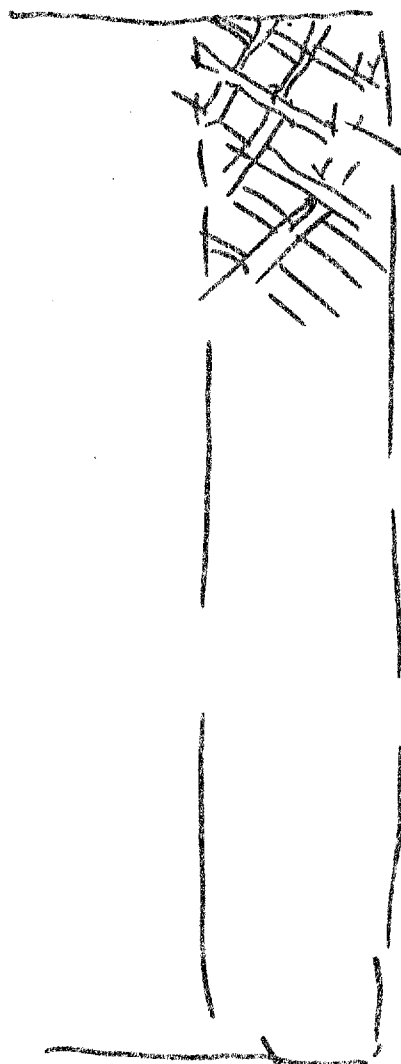
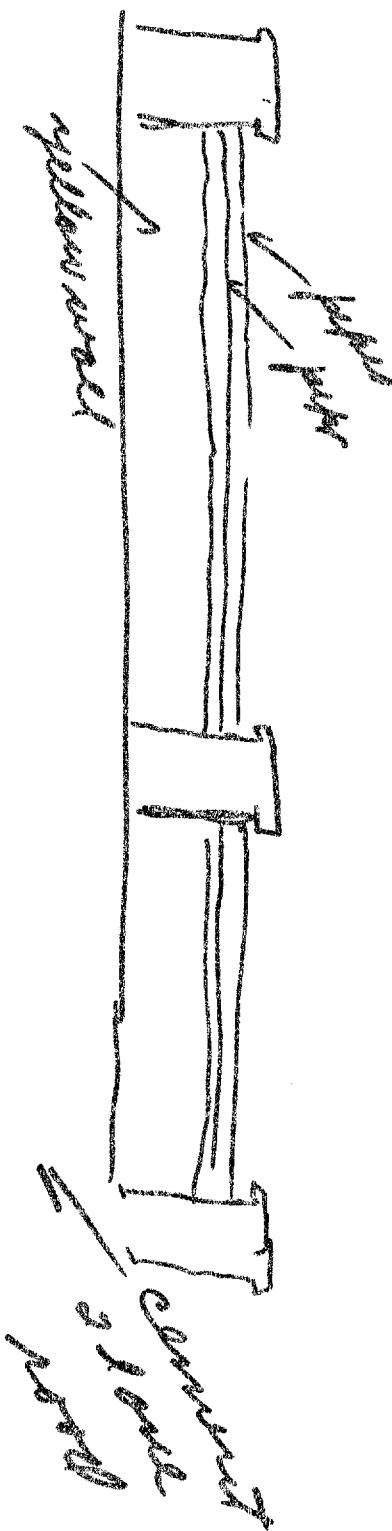
#14: I have no further questions at this time. I guess that about covers everything we can draw. End of session.

#46: Okay.

TAB



①



125

Rocking

TAB

TARGET CUIING INFORMATION

REMOTE VIEWING (RV) SESSION CD-37

1. (S) The viewer has been exposed to open source news media information as well as classified overhead imagery and numerous photographs of hostage personnel. He knew he would be working against the hostage situation in Iran.
2. (S) At the time of the session the remote viewer was shown the attached photographs and was asked to find Ann Swift. He was asked to describe Swift's location, describe any other U.S. hostage personnel, and security measures at this location.

~~SECRET~~

SGFOIA3

Approved For Release 2000/08/08 : CIA-RDP96-00788R002100190001-9

Approved For Release 2000/08/08 : CIA-RDP96-00788R002100190001-9